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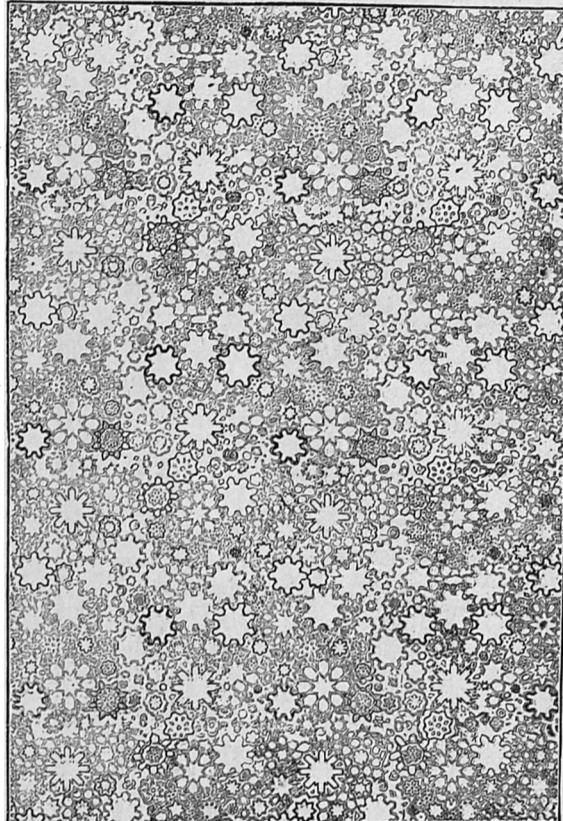
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## ARTISTIC WALL PAPER.

THE library, ordinarily, affords little space for the display of hangings, and as in harmony with its appearance and purpose, only patterns of a reposeful appearance, and accordingly of a not too pronounced character, should be adopted. Rich display of any kind is not looked for in such a room. Dark solid hues are to be preferred to light delicate tints. Purple, deep red, sepia and carmelite brown may prevail in the colors, or the hues known as emerald, stone green, olive, or brown shading, green, deep carmine, crimson lake, and deep violet lilac. Any style showing classical figures is appropriate to the frieze, and these figures may have vivid background.

A very wide choice may be exercised in selection of paper for bed chambers, owing to the many and beautiful patterns brought out. Assertive prominence in the design is not to be thought of, but small figures with some suggested connec-



SNOW CRYSTAL PAPER, FROM WARREN, FULLER &amp; LANGE.

tion to a number of centers, the latter repeated in various designs all in light delicate hues. Such a design, especially if surmounted by a bright and cheerful frieze, offers no "distractions." Some of the cheap designs for bed rooms are quite as attractive as the more costly. A reposeful effect is to be sought. A violation of art usually brings its penalties. A well-known expert in decorative art, Mr. Julius Lawson, having the misfortune—so the Fates decreed—of being assigned a bed-room with hangings of a too "wide awake" expression, thus relates his experience: "Sleep seemed impossible; the paper looked as if in a chronic state of astonishment; the gorgeous arrangement of impossible flowers contained one large and portly flower of an (to me) unknown variety. With the other flowers I soon got on good terms, but nothing could reconcile me to this wonderful and austere flower. That one flower, many times repeated over the room, was an argus-eyed monster which stared at me whichever way I turned. I vainly sought to ease my mind of the mural horror by strumming on my violin an air with voice accompaniment to the song:

"Oh! where shall peace be found?"

A lady's boudoir richly furnished, with brightness lent by mirror, table set, and curtains, will allow of considerable brilliance in the wall hangings. For prevailing surface color gold will not be inappropriate, or gold ornaments may be used on a light blue ground or on blueish green and grayish olive. A still more delicate tint is light fawn. Golden brown ground with ornaments of pinkish tone will prove pleasing in the way of contrast. A dado is out of place. The hanging should extend from wall to frieze.

The ceiling will only allow of exquisitely delicate tints or soft-blended hues in design. In any pattern decoration the figures should be so disposed as to seem to radiate from the central ornament just as a cluster of flowers may be held together by one stem. There are more failures than successes in applying paper patterns to ceilings. Paper patterns may be used most effectively in the interstices of deeply paneled

ceilings of lofty rooms. For a low ceiling any figured paper is objectionable; however light the colors, they are too near the observer's sight, and it is to be remembered that color in the ceiling lessens apparent height. As producing the same effect as being horizontally placed, an upper border may be well omitted where walls are of moderate height. Stencilling, which offers great resources, is best displayed in few colors. In stencilling, previous to distempering, the surface of the paper should receive two coats of oil.

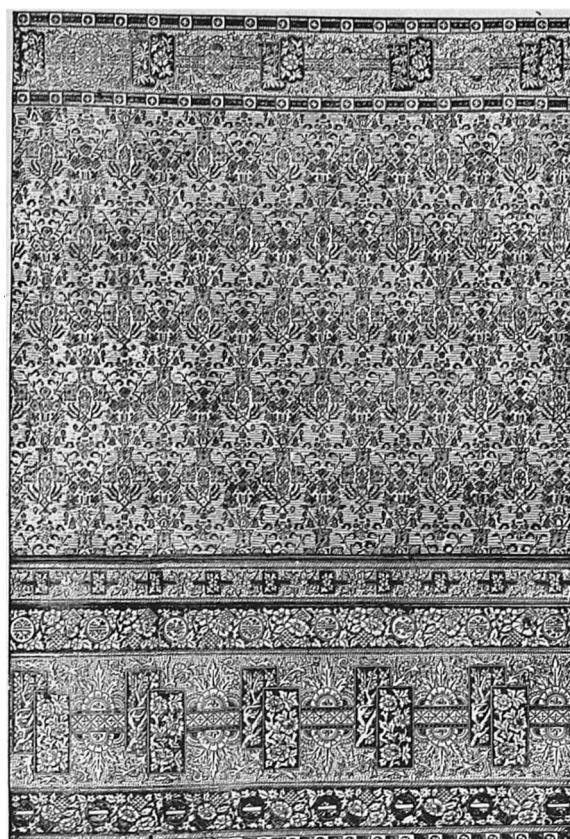
The following are good examples of harmonizing colors between ceiling and wall:

WALL.	CEILING.
Purple or Red, Brown and Old Gold.	Blue Gray.
Pearl Blue, or Turtle Dove Gray.	Light Gray.
Ivory Yellow, or Primrose Silver Yellow.	Light Sky or Ultra-marine Blue.
Sèvres Blue, or Old Gold Blue.	Light Coral Red and Flesh Color.
Carnation or Lakey Red.	Silvery Green.
Lavender Blue.	Tint of same.
Warm Light Gray.	Blue or Light Golden Tint.
Red Lustre with Gold.	Pink, or Salmon Red, or Blue.
Greenish Hue.	Light Neutral Blue.

Of wall surface, to give the best effect to hangings, the skirting should be darkest; the dado, if any, coming next in depth of tone. The pure or positive colors may be freely admitted to borders where their complementary hues appear in the hangings. The contrasting tone of the two will avoid the deadening effect brought about where the hues too much accumulate. Very effective contrasts may be produced in double borders, a choice appearance being for instance presented where the one represents flowers, the other arabesques. Skillful wall-pattern designers, having determined the color to be predominant, find no difficulty in securing good contrasting hues; the rule being that middle tints contrast their opposites. Soft mellow tints are always pleasing. All strong positive colors should be in small quantities, and these dispersed just sufficient to enhance the general effect.

A good appreciation of color will greatly aid the judgment as to the artistic correctness of the hue of the ground work with the prevailing colors of the figured design. Merely to touch upon this point it may be mentioned, as a key to the whole science of harmonious contrasts, that a red orange tint is suitable to a blue green ground, a blue purple to yellow orange, a red purple to yellow green; orange being the contrasting color of blue, red of green, and purple of yellow. Gold leaf, real or imitation, comes into play as a ground, or as a component of a figured design in placing other colors in a more attractive light, and thus supplying some of the effects of shadow; it appears to special effect in connection with dark blue and rich maroon grounds. For hangings containing gold leaf, and yet intended to convey an impression of repose, gold leaf should be used sparingly, and, indeed, other bright colors well associated are often to be preferred.

Golden-toned paper will combine well with



TAPESTRY PAPER, FROM WARREN, FULLER &amp; LANGE.

frieze of which the ground is red gold and a figured dado with yellow, pink and gold, in the ascendant. A golden ground gives encouragement to the employment of that most assertive of the positive colors—red.

Hangings in which light-colored grays lead, or grays deeply tinted with blue green or yellow admit of a free use of gold leaf in the borders. A dado may be made to look exceedingly well in a self color; if presenting a figured pattern this should never be extremely elaborate or of an assertive character. Very effective dados are of paper in raised designs or imitation embossed leathers, representing the old leather hangings of Malines, Cordova and Venice. A dado plinth space of plain color may rise two or three feet and be handsomely finished off by a gilded or ebony wood

molding, constituting a clear dividing line from the hangings and preventing the hazy and often unpleasing effect of the adjacent colors of the two distinct spaces, of which the dado is the darkest, from affecting each other. Examples in art are always welcome, so it may here be remarked that if the hangings are of a yellow cream ground, the dado may be of a dark red, brown, or green, or diaper of golden brown, the whole set off by brilliant colors in the frieze and bold enrichments in the cornice.

The upper edge of borders should be clearly defined to show distinctly their detachment from the hangings. Borders admit of vigorous treatment in rich colors, such as scrolls and decorative wreaths interspersed with flowers conventionally treated. Between the hangings of the frieze contractive harmonies must be sought. Arabesque designs in gold, yellow, red and green are very effective where in keeping in their hues with the patterns of the hangings. The frieze should be darker than the hangings and lighter than the dado. Friezes properly admit of bold and even florid decoration. An artistic error is committed in seeking to match carpet with wall paper. Neutral colors in light tints that now prevail accord with rich wall hangings, which, however, will be rather aided than injured by Persian carpets and rugs with wide rich borders, the high colors of these being presented in subdued tones.

As to designs, colors, however few, if well disposed will allow of an intricate interlacement of details in curvilinear and other forms without presenting a blurred appearance. The range of decorative art in wall paper has been greatly facilitated by the increase in the number of composite hues obtainable together with a vast variety of tones. Positive colors and their complementaries are very superior in hue to those of former times.

Of the numerous descriptions of wall-paper hangings, some have reference to material, as flock or imitation leather, others to styles of manipulation, as free-hand color prints and pressed and embossed paper. Hand prints are the costliest, and permit of the production of the most delicate hues. A wall-paper hanging may be only blue in the sense that the primary color forms the basis of its composition.



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